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International Writing Program Annual Report

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International Writing Program annual report 2016

University of Iowa International Writing Program

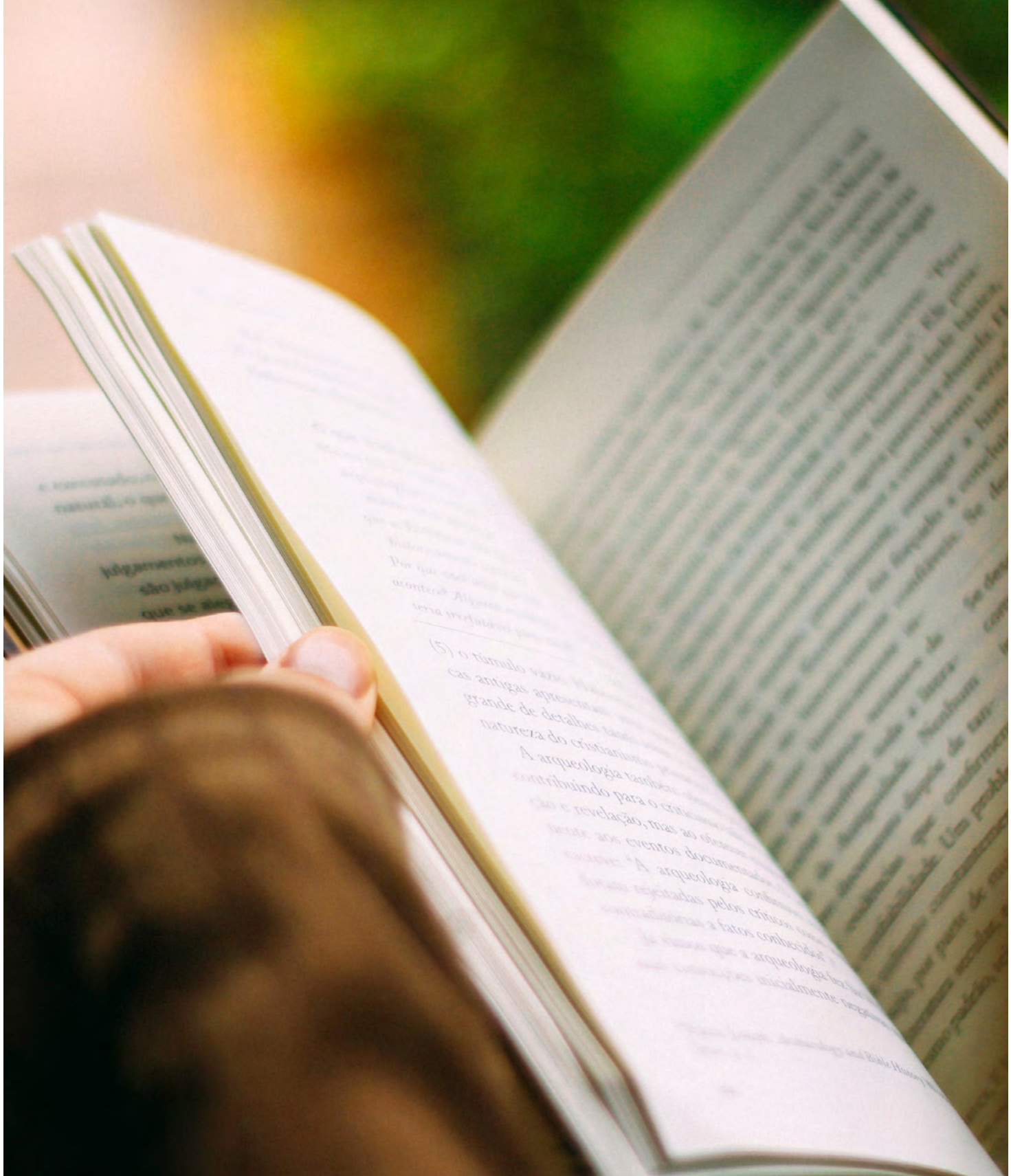
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2016 Annual Report

*Bringing the world together through
creative and cultural exchange.*



"TOWA CITY IS ABUNDANT WITH LITERARY ACTIVITIES, EVEN THE WALKWAYS ARE INSCRIBED WITH PASSAGES FROM BOOKS." -LEGODILE "DREDD X" SEGANABENG, IWP '16

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A GROUNDBREAKING YEAR



IWP Director Christopher Merrill reflects on legacy, literature, and collaborations forged during our momentous Fall Residency.

As we look back on all of the accomplishments of 2016—and the following pages tell a remarkable story of new programs and an ever-broader reach—it is impossible not to have our gaze slip forward, excitedly, to our 50th Anniversary. The IWP was founded in 1967, and 2017 marks our Jubilee. For half a century, leading literary voices from around the world have been coming together through the IWP's programs to compose new work, argue, collaborate on projects, translate, research, and present their ideas—to students, scholars, the public, and each other. Along the way, we hope, the world has been at least slightly

re-oriented; its artists and their audiences, made slightly less alien to one another.

It's a legacy worth celebrating, and even as I write, the celebrations have already begun—the second episode of our new podcast series, “Origins,” is about to go live. Throughout the series, alumni of our Fall Residency will be addressing the origins of their creative works, the literary and social cultures in which they write, and the innovative art of translation. Each month in 2017 is going to bring a new installment.

In the upcoming months, an IWP multi-media display will be touring the State of Iowa as part of

the UI Mobile Museum, and our [50th Anniversary website](#) will go live. The website will host the celebration's digital dimension, drawing on the IWP's extensive media and text archives, supplemented by commissioned and translated literary research, a variety of maps, links to ongoing virtual programs, and several new digital initiatives, such as an oral history project of the IWP's impact on the Iowa City area, which is being coordinated by our colleagues at Iowa City's UNESCO City of Literature Office.

During the summer, while preparations and promotion for a gala Fall Residency are underway, the IWP will publish word clouds generated from works of notable alumni, and will issue a worldwide call for contributions to a project we're calling, "Voicing Whitman," to be featured on the 50th Anniversary website.

The centerpiece of our momentous Fall Residency, thanks to a Major Projects Grant from the Office of the Vice President for Research and Economic Development, and a gift from the the Ramon and Victoria Lim Fund, will be a series of panel discussions on literary innovation, featuring six distinguished alumni, innovators, drawn from all the regions of the globe. This series will bring to the fore a discussion of the evolving creative processes—as seen in a new method of teaching writing, or a revised canon; a transplanted aesthetic; a radically new mode of composition; a hybridized genre; a sense of wider audience, due to translation or online publishing; and so on—in which literary innovations are often embedded.

In the spirit of these panel discussions, the theme of our Anniversary celebrations is Next Horizons, and over the next year, you'll see how we're also looking forward. For half a century, the Fall Residency and the IWP's many other programs (such as our first-in-the-world creative writing MOOCs) have been establishing forums in which writers discover, explore, adapt, and translate creative processes. The pages of this Annual Report are filled with our most recent efforts in catalyzing writers around the world to think in new ways about their art. At the same time, communication seems faster by the day, and our 50th Anniversary is an opportunity to re-configure the flows of both digital and face-to-face literary collaboration, to renew the most basic underpinnings of artistic exchange, so that we can continue to bring the world's writers together in fruitful ways, sharing their work, their ideas, and their approaches to beauty.

I hope you'll join us for what promises to be a groundbreaking year.

”

THE PAGES OF THIS ANNUAL REPORT
ARE FILLED WITH OUR MOST RECENT
EFFORTS IN CATALYZING WRITERS
AROUND THE WORLD TO THINK IN NEW
WAYS ABOUT THEIR ART.

—

MYANMAR
BANGLADESH
EGYPT
PHILIPPINES
ISRAEL
TAIWAN
SOUTH AFRICA
GERMANY
NIGERIA
IRAQ
GUYANA
INDIA
SOUTH KOREA
NEW ZEALAND
SINGAPORE
HONG KONG
INDONESIA
MAURITIUS
VENEZUELA

BULGARIA
RUSSIA
BOTSWANA
JAPAN
CYPRUS
FINLAND
ARGENTINA
UKRAINE
ETHIOPIA
PALESTINIAN TERRITORIES
CHINA



FALL RESIDENCY

THE 2016 FALL RESIDENCY BROUGHT 36 WRITERS FROM 30 COUNTRIES TO IOWA CITY, IA FOR 12 WEEKS OF CREATIVE AND CULTURAL EXCHANGE.



The 2016 Fall Residency was an exemplary year for its dedication to meeting you, the IWP community. During the three-month program, more than 280 public events took place with over 9,500 audience members in attendance. The visiting writers made lasting connections with community members in Iowa City, throughout the State of Iowa in small towns and large cities—in places like West Liberty and Des Moines, and also in Chicago (IL), Seattle (WA), New Orleans (LA), Pittsburgh (PA), Portland (ME), Washington, D.C. (VA), New York City (NY), and in Sitka (AK), DeKalb (IL), Atlanta (GA), Boston (MA), Galloway (NJ), Ghent (NY), Columbus (OH),

Philadelphia (PA), University Park (PA), Williamsburg (PA), Austin (TX), and Madison (WI).

For three months we experienced the unifying power of communication through spoken discourse and the literary arts. Through these exchanges—in which thirty-six writers from thirty countries shared their creative work, taught classes and workshops, and led discussions in cultural- and literary-focused discussions—we witnessed the blurring of borders and the emergence of new ways of understanding ourselves in the world, reminding us of what the poet Czesław Miłosz once said: “language is the only homeland.”



WASI AHMED

FICTION WRITER
BANGLADESH

Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of State

On the importance of place: “As a writer of fiction from the aforementioned Third World, I don’t find myself caught within the limits of geography, like some of my predecessors might have been, thanks to global accessibility and openness. Bangladesh, a developing country in South Asia where I’m from, has to grapple with a lot of problems day in and day out. And since a sense of place is integral to a writer, I do take cues from the situations that drive me in my country, because that’s the place I know the best.” (quoted in the [panel presentation](#) “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)



KHALED ALKHAMISSI

FICTION & NONFICTION WRITER
EGYPT

Participation courtesy of the Paul and Hualing Engle Fund

On migration and language: “Nothing is more revealing of thought patterns than the terms coined and the language used to express them; a good starting place, therefore, would be some of the terminology commonly employed when discussing immigration...If migration has lasted as long as mankind, it is most unlikely to cease now. Governments may try to block the arrival of immigrants and to shut refugees out, but the movement of persons shall prevail. It is, rather, national boundaries and the concept of the nation-state that will disappear.” (quoted in the [panel presentation](#) “Right to Remove, Right to Refuge” at the Iowa City Public Library, 9/2/2016)



EROS ATALIA

FICTION WRITER
PHILIPPINES

Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of the State

On the benefits of digital self-publishing: “Young Filipino writers are hooked on online publishing, writing, and reading. They have built a community where they can share stories. Anyone can contribute as long as they have access, and it’s free. Wattpad is the most popular...I hope these young literary enthusiasts will set the bar high...and be an oasis for all thirsty incoming readers and writers who cannot be part of university life or literary circles. I’m also hoping that doors may open to these dreamers, whose purest desire is to tell stories.” (quoted in the [panel presentation](#) “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)



ODEH BISHARAT

FICTION WRITER
ISRAEL

Participation courtesy of the
United States-Israeli Education Foundation

On why he writes in both Hebrew and Arabic:

“One completes the other. I want to speak to Jewish citizens too, and I can’t do that in Arabic. I raise important questions, and I see that for them, too, raising these questions is very fruitful, and it brings us closer in the end. In Arabic, I write literature, and this is part of me, it helps me express myself. In Hebrew, there is also the aspect of *diyun*, journalism.” (quoted in an [interview](#) with Aviya Kushner for *Forward*, 12/13/2016)



*I RAISE IMPORTANT QUESTIONS, AND
I SEE THAT FOR THEM, TOO, RAISING
THESE QUESTIONS IS VERY FRUITFUL,
AND IT BRINGS US CLOSER IN THE END.*



GALIT DAHAN CARLIBACH

FICTION WRITER
ISRAEL

Participation courtesy of the
United States-Israeli Education Foundation

On genre labels:

“Take, for example, the awful definition ‘women’s literature.’ Now, at first glance it looks very liberal and modern. But think about it: Is there any men’s literature? Did anyone ever hear about a man who writes from his loins? From his muscles? Of course, as a woman, I am not claiming that the situation of women is perfect, or that there was never any discrimination, but I want to decide how and about what to write. In *Juvenilia* by Jane Austen, who wrote during a period in which women were only allowed to faint in every corner and ask for smelling salts, you meet a gallery of female characters who are excellent, funny, and tragic—and none of them ‘reflects the feminine womb.’ Alas! Not all the characters take part in a ‘Supreme Council of the Rights for Women.’” (quoted in the [panel presentation](#) “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)



CHEN KO HUA

POET/FICTION WRITER/PAINTER
TAIWAN

*Participation courtesy of the
Taiwan Ministry of Culture*

On the intersection between poetry and music in his work:

“The Chinese characters for “poem,” shi 詩 and “song,” ge 歌 are often combined to form *shige*, meaning “poetry.” This shows that since ancient times, poetry and music have been so closely linked that they are almost the same thing. Words, when enhanced with music, take on new potential... In today’s digital world, literary publishing is on the decline, and poetry anthologies are becoming increasingly hard to sell. As such, I thought of making my poetry into music videos.” (quoted in the [panel presentation](#) “The Sound of Your Words, The Line on Your Screen: Hybrid Media” at the Iowa City Public Library, 10/14/2016)



ZP (PRIYA) DALA

FICTION & NONFICTION WRITER
SOUTH AFRICA

*Participation courtesy of the
Bureau of Education and Cultural
Affairs at the U.S. Department
of the State*

On the difficulty of legitimizing the language of her community in the publishing world:

“Well, I’ve had to be the one who thinks, and my publisher grows rich. They constantly harangue me with line edits on my literary and obscure novel content, urging me non-stop to stop the colloquial language, to modify the dialect, to make my work more imminently and eminently marketable to A Global Market...And anyway, they have used focus groups and graphs to tell me what makes a book, a saleable book in today’s literary market. What can I say? I follow their graphs and trends.” (quoted in the [panel presentation](#) “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)



MARA GENSCHEL

POET
GERMANY

*Participation courtesy of the
Max Kade Foundation*

On form in contemporary poetry:

“To feel frayed about one’s formal options as a writer today does not necessarily mean to disregard the political dimension of form. To disregard the political dimension of form does mean to disregard the conditions and frames of writing. To feel frayed about the conditions and frames of writing does not necessarily mean to have to work with multimedia.” (quoted in the [panel presentation](#) “The Sound of Your Words, The Line on Your Screen: Hybrid Media” at the Iowa City Public Library, 10/14/2016)



OBARI GOMBA

POET & PLAYWRIGHT
NIGERIA

Participation courtesy of the U.S. Consulate General in Lagos

On writing and politics: “Politics is not a bad subject for literature. A writer should be free to write on any subject with a sense of craft, with a capacity to create art out of experience. Gravitas, purpose, aesthetics and context can be coeval elements (and they ought to be so) in the hands of a good writer. I say this because I know that one of the issues raised against African literature, by the Western and Western-oriented scholars, is the density of politics in our literature. They think that political content debases art. No, sirs. We do not apologize for what we write. And I must also add that the totality of our writing speaks to every aspect of life.” (quoted in the [panel presentation](#) “Writing and Politics” at the 2016 Iowa City Book Festival, 10/7/2016)



MORTADA GZAR

NOVELIST/FILMMAKER/VISUAL ARTIST
IRAQ

Participation courtesy of the Bureau of Education and Cultural Affairs at the U.S. Department of the State

On the power of making art: “Cinema allows us to wonder without using the words ‘who, what, when, where, why,’ and novels are a way of asking questions without waiting for an answer. Politics and religion can provide some answers, but art—and the impulse to make it, which was born in humans from the beginning—cannot serve a meal of answers. Whenever we notice a new movement in cinema, we should view it as a kind of protest—which is the job of art—against war, radicalism, terrorism, and the irrational rules that control us. What politics can simplify into one sentence, art can say 24 ways a second.” (quoted in the [panel presentation](#) “Fiction in the Age of Film” at the Iowa City Public Library, 9/9/2016)



RUEL JOHNSON

FICTION WRITER & POET
GUYANA

Participation courtesy of the Bureau of Education and Cultural Affairs at the U.S. Department of the State

On fiction-writing and multimedia: “In essence, my engagement with literary fiction is merely the point of access in which I try to engage and analyze and make sense of all fictive processes, in order that I can arrive at some substantial truth and engage my audience in a collaborative effort to do so. Increasingly, therefore, when I seek to create a fiction, I consider the multiple formats in which it can be expressed. It is no longer an automatic consideration of whether a core thesis should be treated as a short story, or a novel, or a play, or an audiovisual script, but also the possibilities (and challenges) of more interactive media.” (quoted in the [panel presentation](#) “Fiction in the Age of Film” at the Iowa City Public Library, 9/9/2016)



AKHIL KATYAL

POET & TRANSLATOR
INDIA

Participation courtesy of the Bureau of Education and Cultural Affairs at the U.S. Department of the State

On what the IWP meant to him: “When IWP alumni from my country and Pakistan heard I had gotten in, they became really excited for me. I was asking, ‘What’s the big deal? Why are they so excited about a residency?’ I realize now that there is something really amazing about how the residency is structured. The way we spend time here is not bound by rigid terms. We are expected to do one panel, one lecture, and one reading, which we are happy to do, but then we have absolute freedom. This absolute directionlessness of what we could write while we’re here has made me understand why people were so excited for me.” (quoted in an [article](#) by Mikael Mulugeta for Iowa Now, 11/4/2016)



KO KO THETT

POET & TRANSLATOR
MYANMAR

Participation courtesy of the Open Society Foundation

On self-expression and multilingualism : “What do you do when your first bloody tongue says, ‘I have a book,’ and the second one says, ‘There is a book inside me.’ Your mother tongue says, ‘I go to school.’ Your second tongue insists, it should be, ‘I school to go.’ Each time you utter a sentence, your second bloody tongue utters another sentence in inversion. The split of your bloody tongue will turn your tongue into a snake tongue.” (quoted in the [panel presentation](#) “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)



LEE CHAE WON

FICTION WRITER
SOUTH KOREA

Participation courtesy of Arts Council Korea

On the origins of her writing life: “When I was a child, my mother always talked about the Korean War with tears in her eyes, so one day, I thought I wanted to be a writer, to write about that story.” (quoted in an [article](#) by Isaac Hamlet for *The Daily Iowan*, 10/20/2016)



COURTNEY
SINA MEREDITH

POET/PLAYWRIGHT/
FICTION WRITER/MUSICIAN
NEW ZEALAND

*Participation courtesy of
Creative New Zealand*

On the meaning of world literature: “For me—and I know this is just my personal expression, I’m not saying everyone has to feel like this about literature—but when a work can create social change, when it can change attitudes, when it can affect people, at that level, for me, that is world literature. I never just wanted my work to look beautiful on the page. I had high hopes for it having a function, or being a catalyst for a new culture or a way that we can see ourselves or reimagine ourselves too, especially the women who I’m talking about specifically in [*Brown Girls in Red Bright Lipstick*].” (quoted in an [interview](#) with the Raven Radio Foundation for KCAW News, 11/14/2016)



AMANAH
MUSTAFI

SCREENWRITER
SINGAPORE

*Participation courtesy of the
Singapore National Arts Council*

On writing strong characters: “Empathy is the channel through which writers can most assuredly connect with their characters. Empathy is significant. When personal experience constrains a story up to a point of dullness, then empathy will sharpen and emancipate it. When the writers empathize with the characters and trust the characters, the characters will decide what must happen. The story will develop by itself. The writer will give himself the chance to stumble upon the unexpected truth and the accidental truth. At the end of the day, the writer will tell the story truth, which is so much more interesting than memory truth.” (quoted in the [panel presentation](#) “Real Work” at the Iowa City Public Library, 9/23/2016)



NG SUK-YIN
VIRGINIA

FICTION WRITER & ESSAYIST
HONG KONG

*Participation courtesy of the
Robert H. N. Ho Family Foundation*

On the writing life: “I have always thought of myself as a writer, with the perhaps naive belief that I would stay a writer regardless of what profession I eventually took up. So why not do both? In an ideal world, as if in a metaphorical duplex, my daytime career would be my steadfast partner downstairs, and my writing a passionate lover upstairs. But as anyone who has had multiple relationships knows, the problem is not so much the quality of the relationships as it is the competition for time and energy. So for many years I led a double life, exhausted by the responsibilities both upstairs and downstairs, and not without a twinge of guilt that my greed might have kept me from becoming a better writer.” (quoted in the [panel presentation](#) “Real Work” at the Iowa City Public Library, 9/23/2016)



UKAMAKA OLISAKWE

SCREENWRITER/NOVELIST/
NONFICTION WRITER
NIGERIA

*Participation courtesy of the Bureau of
Educational and Cultural Affairs at the
U.S. Department of State*

On writing as a Nigerian feminist: “The women writers of this generation convinced me that I was able to be the main subject of my writing. The way the first generation of Nigerian novelists wrote back to the West, I think we are now writing about our realities as women living in a deeply patriarchal society.” (quoted in an [article](#) by Mikael Mulugeta for *Iowa Now*, 11/1/2016)

“

THE WOMEN WRITERS
OF THIS GENERATION
CONVINCED ME THAT I
WAS ABLE TO BE THE MAIN
SUBJECT OF MY WRITING.



YUSI AVIANTO PAREANOM

FICTION & NONFICTION WRITER
INDONESIA

*Participation courtesy of the Bureau of
Educational and Cultural Affairs at the
U.S. Department of State*

On how being a journalist influenced his ability to write fiction: “Sometimes a story presented itself that was stranger than fiction, but more often, I had to dig deeper. However, finding material for my pieces trained me to use all five senses when reporting, to search for the most suitable people to use as sources, and to conduct adequate research. Since then, I apply the same pattern when I write fiction.” (quoted in the [panel presentation](#) “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)



SHENAZ PATEL

FICTION WRITER & PLAYWRIGHT
MAURITIUS

*Participation courtesy of the Bureau of
Educational and Cultural Affairs at the
U.S. Department of State*

On the writing life: “A flow. A tide. An ebbing. Moving sands. Pebbles carried back and forth by trickling and patient waters. That’s what translation is to me. Something shifting, forever unstable, challenging, desirable, and beautiful in this very instability. I have two mother tongues, French and Creole. We spoke both at home. French, the colonisers’ language, which outlived the British colonisation of Mauritius. And Creole, that marvellously hybrid language, born and raised in countries where colonisers, slaves, and later, indentured labourers, were thrown together by the violence of history, and had nevertheless to find a way to communicate.” (quoted in the [panel presentation](#) “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)



CARLOS
PATIÑO PEREDA
FICTION & NONFICTION WRITER
VENEZUELA

Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of State

On writing and politics: “In times of strife, writers are seen as intellectuals who should provide answers to the crisis and the actions of their rulers. In a country like Venezuela, marked by a totalitarian revolution that is at the same time a factory manufacturing poverty, the option of silence becomes complicity and posturing... Several of my stories and nonfiction articles address politics, as an act of liberation from an asphyxiating reality. But not all. It is important to incorporate politics, so long as it contributes significantly to the work—and, furthermore, to the public discourse.” (quoted in the [panel presentation](#) “Writing and Politics” at the 2016 Iowa City Book Festival, 10/7/2016)



VLADIMIR
POLEGANOV
FICTION WRITER/SCREENWRITER/TRANSLATOR
BULGARIA

Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of State

On contemporary Bulgarian literature: “Until recently I believed that Bulgarian literature has turned into an unwilling statue, not a work of an artist, but a sign showing where once a volcano’s lava river had flown. Something of interest only to archaeologists. But in the past couple of years I saw and heard writers and readers of Bulgarian literature outside of my country, and it doesn’t look like a miracle. It looks like hard work and a low tolerance for laziness. Like writers and translators waking up, speaking up, and punching holes through walls.” (quoted in a presentation for the Bunche Library Speaker Series at the U.S. Department of State, 11/3/2016)



YAROSLAVA
PULINOVICH
PLAYWRIGHT
RUSSIA

Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of the State

On human migration: “The word refugee is a political term, and granting asylum is a political act. What interests me, however, is the human element. How do people from different cultures get along with each other? Where do you find the strength to trust? How do you preserve your individuality without resorting to aggression? How do you assimilate different ways of life? As long as humanity persists, it will have to resolve these questions.” (quoted in the [panel presentation](#) “Right to Remove, Right to Refuge” at the Iowa City Public Library, 9/2/2016)



HENSLI RAHN SOLÓRZANO

MUSICIAN & FICTION WRITER
VENEZUELA

Participation courtesy of the U.S. Embassy in Caracas

On using musical form to structure writing: “When I write my stories, I need a kind of raw material that only popular songs can give me. Through intuition, I approach my texts in an auditory way. I emphasize the rhythm, the rhyme, and pauses. It’s like transcribing sound, a melodic voice that tells you something and won’t leave you in peace until you leave it written.” (quoted in the [panel presentation](#) “The Sound of Your Words, The Line on Your Screen” at the Iowa City Public Library, 10/14/2016)



SUBODH SARKAR

POET/EDITOR/TRANSLATOR/NONFICTION WRITER
INDIA

Visiting professorship at the University of Iowa funded by the Nehru-Fulbright Fellowship

On writing in multiple genres: “The autobiography in poetry, as I write it, demands an ultimate ease and élan, but whenever I attempt a page or two in my pre-dawn writing hour, I feel I am on a morning walk with my unruly dog on a leash. My writing quickly alternates between left and right, between prose and poetry, dialogues and confessions, diaries and documents, taking all genres into one unified whole. Or I would say, more precisely, one unified chaos—which I sumptuously enjoy.” (quoted in the [panel presentation](#) “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)



LEGODILE 'DREDD X' SEGANABENG

POET/NOVELIST/NONFICTION WRITER
BOTSWANA

Participation courtesy of the U.S. Embassy in Gaborone

On the writing life: “I have a day job, a nine-to-five, something concrete and certain to bring food on my table. But the truth is, what I do during the day with most of my time is second to what I do in my spare time—writing. I don’t consider myself a part-time writer because even when I’m doing my real job during the day, my mind keeps tossing around ideas. I mentally plot my stories, devise and revise my characters, and generally do the writing in my head while I’m simultaneously engaged in my day job.” (quoted in the [panel presentation](#) “Real Work” at the Iowa City Public Library, 9/23/2016)



VIVEK SHANBHAG

FICTION WRITER & PLAYWRIGHT
INDIA

Participation courtesy of the William B. Quarton Fund through the Cedar Rapids Community Foundation and the U.R. Ananthamurthy Fund for Karnataka Culture through the University of Iowa

On writing and multilingualism:

“Moving across three languages has deeply influenced my language structure, the phrases I use, and so on. In the process, my literary language has developed its own flavour. Despite knowing several languages, why did I choose to write fiction in Kannada? My deep engagement with this language is such that I had no choice. Kannada is the language through which literature came to me. To write fiction, one needs to be involved intensely with the language and have deep emotional and intellectual ties to it.” (quoted in the [panel presentation](#) “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)



SHIBASAKI TOMOKA

FICTION WRITER
JAPAN

Participation courtesy of the Japan Foundation

On the writer’s role and memory:

“In an interview, Siri Hustvedt once said that the task of the writer is to remember things one hasn’t experienced. That’s exactly it, I thought. And so, how do I remember these things, and am I qualified to write about somebody else’s memories?...I am fascinated by novels that make me aware of the boundary between the world within the novel and the world outside of it, and that try to cross over that boundary.” (quoted in the [panel presentation](#) “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)



STEPHANOS STEPHANIDES

POET/TRANSLATOR/
FILMMAKER/MEMORY-FICTION
WRITER
CYPRUS

Participation courtesy of an anonymous donation to the IWP

On multilingualism and place: “In the cramped space of islands such as my own (Cyprus), this interplay [of linguistic impossibilities] is more salient. Lost in the labyrinth of languages, I wonder: where am I in the world? I constantly find myself shifting the boundaries by redistributing tensions and affective connections of language in personal and cultural memory through the cosmopolitan and the vernacular, the national and the mythical, attempting to be here, there, elsewhere at the same time, or taking a line of flight beyond.” (quoted in the [panel presentation](#) “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)



HENRIIKKA TAVI

POET/TRANSLATOR/FICTION WRITER

FINLAND

Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of State

On poetry and social change: “The need to avoid repetition raises moral feelings in me. But at the same time, are we soon to be in a situation in which repetition is the least of our problems? Is the whole European culture in crisis? Is there a connection between the trend of ‘sincerity’ in poetry and the feeling of crisis?” (quoted in the [panel presentation](#) “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)



MARIANO TENCONI BLANCO

PLAYWRIGHT

ARGENTINA

Participation courtesy of the Bureau of Education and Cultural Affairs at the U.S. Department of the State

On the relationship between fiction, theater, and the world: “What’s important, again, are the possibilities that dramatic construction provides for the development of a new world, one that will somehow influence the real world. I believe this is how the process goes—it is not the world that defines fiction, it is fiction that modifies the world.” (quoted in the [panel presentation](#) “Fiction in the Age of Film” at the Iowa City Public Library, 9/9/2016)



TETIANA TROITSKAYA

POET/NOVELIST/NOFICTION WRITER

UKRAINE

Participation courtesy of the William B. Quarton Fund through the Cedar Rapids Community Foundation and the U.S. Embassy in Kyiv

On categories of genre: “Modern Ukrainian works are identified twice—by the authors themselves, and by literary criticism. If the most widespread hybrids in literature in general are double texts, which actually combine two equal genres (a novel-essay, a novel in letters, an epistolary novel, a memoir novel, a novel-reportage, a novel-testament, a romance diary, a novel-confession), the modifications of Ukrainian authors are semantically remote from the traditional forms.” (quoted in the [panel presentation](#) “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)



TSE HAO GUANG

POET
SINGAPORE

*Participation courtesy of the
Singapore National Arts Council*

On the value of writing: “Any artist will tell you creative work is real work. I would go further: creative work upsets the idea of work itself. The uselessness of artwork is where its value resides...It seems to me that uselessness is what gives art its artfulness, what makes writing writerly. If work means effort toward a larger purpose, then in creative work I labor ultimately for a new, awesome...nothing.” (quoted in the [panel presentation](#) “Real Work” at the Iowa City Public Library, 9/23/2016)



CHRISTINE YOHANNES

POET/WRITER/TRANSLATOR
ETHIOPIA

*Participation courtesy of the U.S.
Embassy of Addis Ababa*

On writing and multilingualism: “Each language resonates at a different frequency, so that when zooming in, I realize each word has its own frequency in each respective language. In Amharic and all of its words I hear Home; in French and all of its words I hear Freedom; in English and all of its words I hear Peace, but there is a different type of comfort that I hear when I hear all three in one: ‘Semi ma, do you want to go faire les courses negue?’ (Hey, do you want to go grocery shopping tomorrow?)” (quoted in the [panel presentation](#) “The Sound of Your Words, The Line on Your Screen” at the Iowa City Public Library, 10/14/2016)



ALICE S. YOUSEF

POET & TRANSLATOR
PALESTINIAN TERRITORIES

*Participation courtesy of the Bureau of
Educational and Cultural Affairs at the
U.S. Department of State*

On the difference between migrants and refugees: “Migration entails a return, like birds that move to warmer climates and return many times within the same year. Refugee, however, entails a finality of settlement elsewhere, altering the existing community by integrating new members. Fear of novelty is a part of human nature, but it shouldn’t be a factor in hindering others from enjoying the right to safety.” (quoted in the [panel presentation](#) “Right to Remove, Right to Refuge” at the Iowa City Public Library, 9/2/2016)



ZHOU JIANING

FICTION WRITER & TRANSLATOR
CHINA

Participation courtesy of the Paul and Hualing Engle Fund

On what Chinese literature can learn from Japanese literature: “Japanese literature has still gained popularity among a few young writers. They are the first generation to be born in modernized cities. They started to emphasize the value of beauty, writing about boring everyday life and enjoying a free and useless spirit. Living in a stable and relatively affluent life has also encouraged many young people to long for a perpetual teen spirit. The reason they like Murakami is probably because he has somehow maintained the status of a young person. This is exactly what Chinese literature is missing.” (quoted in the [panel presentation](#) “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)

CALENDAR OF EVENTS

8/20

Writers arrive in Iowa City

8/22

IWP orientation and opening party

8/26

Reading, Shambaugh House Reading Series: Carlos Patiño Pereda, Ruel Johnson, and Mariano Tenconi Blanco

8/26

MFA mixer party

8/27

Reception, UI English Department: at the home of Blaine Greteman and Mandi Bozarth

8/27

Dinner, Prof. Lutgendorf’s home: Vivek Shanbhag, Subodh Sarkar, Shenaz Patel, Akhil Katyal, zp Dala, and Wasi Ahmed

8/28

Reading, Prairie Lights Reading Series: Hensli Rahn Solórzano, Henriikka Tavi

8/28

Reading, Anthology Reading Series: Mara Genschel, Tse Hao Guang, and Courtney Sina Meredith

8/29

Presentation, International Literature Today: ko ko thett, Shenaz Patel, and Stephanos Stephanides

8/31

Presentation, IWP Cinematheque: Eros Atalia introduces the film based on his short story “Intoy Syokoy ng Kalye Marino” [Intoy the Merman of Mariners’ Street]

9/1

Interview, Iowa Public Radio, River to River: Shenaz Patel, Hensli Rahn Solórzano, Tetiana Troitskaya, and Wasi Ahmed

9/1

Tour and Reading, Figge Art Museum (Davenport, IA): Galit Dahan Carlibach, zp Dala, Christine Yohannes

9/2

Panel, Iowa City Public Library: “Right to Remove, Right to Refuge” with Khaled Alkhamissi, Alice S. Yousef, Ukamaka Olisakwe, and Yaroslava Pulinovich

9/2

Reading, Shambaugh House Reading Series: Eros Atalia, Vivek Shanbhag, and Subodh Sarkar

9/2

Dinner, Hualing Engle’s home: Zhou Jianing, Tse Hao Guang, Ng Virginia Suk-yin, Amana Mustafi, Chen Ko Hua, and Eros Atalia

9/4

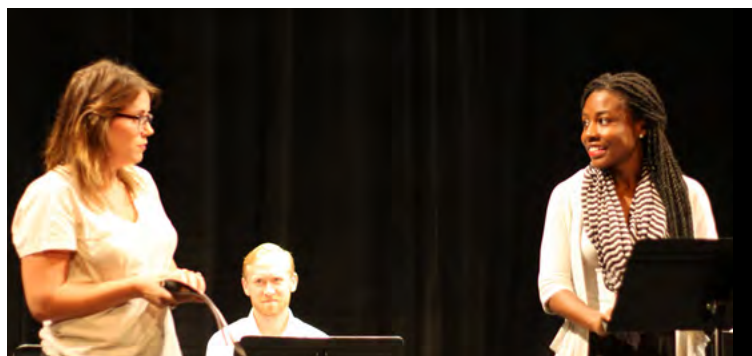
Rehearsal, Global Express: Eros Atalia, Galit Dahan Carlibach, Chen Ko Hua, Akhil Katyal, ko ko thett, Ukamaka Olisakwe, Yaroslava Pulinovich, Vivek Shanbhag, Tse Hao Guang, Mariano Tenconi Blanco, and Alice S. Yousef

9/4

Reading, Prairie Lights Reading Series: Akhil Katyal and Yusi Avianto Pareanom



Figgie Art Museum Tour and Reading on September 1, 2016



9/5
Outing and picnic, Lake Macbride and Wilson's Orchard

9/6
Text and Context, Prof. James Leach: The U.S. Political Landscape

9/6
Recording, Distance Learning Craft Talk: Ruel Johnson

9/7
Recording, Distance Learning Craft Talk: Obari Gomba

9/7
Presentation, IWP Cinematheque: Carlos Patiño Pereda and Hensli Rahn Solórzano introduce *Relatos Salvajes* [Wild Tales]

9/7
Meeting, Prof. Dave Gould and Activist Kathy Eldon: Ukamaka Olisakwe, Legodile "Dredd X" Seganabeng, and Christine Yohannes

9/7
Artist Discussion, "Manifest(ation) pro/con DADA"

9/8
Interview, Iowa Literaria: Mariano Tenconi Blanco

9/8
Visit, 68th Tri-State Rodeo (IA)

9/9
Panel, Iowa City Public Library: "Fiction in the Age of Film" with Mortada Gzar, Mariano Tenconi Blanco, Vladimir Poleganov, and Ruel Johnson

9/9
Recording, Distance Learning Craft Talk: Galit Dahan Carlibach, Shenaz Patel, and Yusi Avianto Pareanom

9/9
Interview, Iowa Literaria: Carlos Patiño Pereda and Hensli Rahn Solórzano

9/9
Class Visit, Prof. Adrienne Rose: Legodile "Dredd X" Seganabeng

9/9
Presentation, International Translation Workshop: Odeh Bisharat

9/9
Reading, Shambaugh House Reading Series: Shibasaki Tomoka and Chen Ko Hua

9/10
Reception, Center for Asian and Pacific Studies: Lee Chae Won, Wasi Ahmed, ko ko thett, Amanah Mustafi, Yusi Avianto Pareanom, Subodh Sarkar, Vivek Shanbhag, and Shibasaki Tomoka

9/11
Reading, Prairie Lights Reading Series: Alice S. Yousef and Ukamaka Olisakwe

9/12
Presentation, International Literature Today: Henriikka Tavi, Courtney Sina Meredith, Obari Gomba, and Khaled Alkhamissi

9/12
Tour, Shakespeare's First Folio Exhibit: UI Main Library

9/13
Recording, Distance Learning Craft Talk: Vladimir Poleganov, Eros Atalia, and Ukamaka Olisakwe

9/14
Meeting, Iowa Kids' Writers: Amanah Mustafi, Galit Dahan Carlibach, Henriikka Tavi, and Shenaz Patel

9/14
Recording, Distance Learning Craft Talk: zp dala

9/14
Mid-autumn party with Hualing Engle: Tse Hao Guang, Virginia Suk-yin, Chen Ko Hua, and Zhou Jianing

9/14
Class Visit, Reading, and Reception, Cornell College (IA): Mortada Gzar, Alice S. Yousef, and Stephanos Stephanides

9/14
Presentation, IWP Cinematheque: Yaroslava Pulinovich introduces the film based on her screenplay, *I Won't Come Back*

9/15
Lunch, Prof. Denes Gazsi: Wasi Ahmed

9/15
Performance, Global Express: Eros Atalia, Galit Dahan Carlibach, Chen Ko Hua, Akhil Katyal, ko ko thett, Ukamaka Olisakwe, Yaroslava Pulinovich, Vivek Shanbhag, Tse Hao Guang, Mariano Tenconi Blanco, and Alice S. Yousef

9/15
Dinner, Council for International Visitors to Iowa City (CIVIC)

9/16
Panel, Iowa City Public Library: "At Language's Edge" with Odeh Bisharat, ko ko thett, Shenaz Patel, Stephanos Stephanides, and Vivek Shanbhag

Global Express: A Night of Theatre and Writing on September 15, 2016

9/16

Lunch, Prof. Olonisakin: zp Dala, Obari Gomba, Christine Yohannes, Legodile “Dredd X” Seganabeng, Shenaz Patel, and Ukamaka Olisakwe

9/16

Presentation, International Translation Workshop, led by Susan Harris: Mortada Gzar and Shenaz Patel

9/16

Presentation, Susan Harris of *Words Without Borders* on literary translation

9/16

Reading, Shambaugh House Reading Series: Tetiana Troitskaya and Yaroslava Pulinovich

9/17

Community potluck, Secrest Octagonal Barn

9/18

Reading, Prairie Lights Reading Series: Courtney Sina Meredith and Khaled Alkhamissi

9/19

Presentation, International Literature Today: Alice S. Yousef, Tse Hao Guang, Vladimir Poleganov, and zp Dala

9/19

Meeting, CIVIC staff: IWP participants from Afghanistan and Pakistan

9/19

Meeting, Penguin Books: Vivek Shanbhag

9/20-9/22

Writers travel to Chicago

9/20

Reading and class visit, Roosevelt University (Chicago): Wasi Ahmed, Vivek Shanbhag, and Jianing Zhou

9/21

Class visit, Loyola University (Chicago): Mariano Tenconi Blanco and Shenaz Patel

9/22-9/24

Visit, City of Asylum Jazz Poetry Festival (Pittsburgh): Alice S. Yousef, Chen Ko Hua, and Henriikka Tavi

9/22

Reading: Alice S. Yousef and Chen Ko Hua with writers Kwame Dawes and

Tuhin Das, and the Tony Campbell Quartet

9/23

Reading: Henriikka Tavi with writer Richard Blanco, and Roger Humphries and RH Factor

9/23

Panel, Iowa City Public Library: “Real Work” with Legodile “Dredd X” Seganabeng, Ng Virginia Suk-yin, Courtney Sina Meredith, Amanah Mustafi, and Tse Hao Guang

9/23

Presentation, International Translation Workshop, led by Robin Magowan: Galit Dahan Carlibach

9/23

Reading, Shambaugh House Reading Series: Mortada Gzar and Odeh Bisharat

9/25

Reading, Prairie Lights Reading Series: ko ko thett and Shenaz Patel

9/25

Guest Music Performance, Sutliff Cider Company: Legodile “Dredd X” Seganabeng

9/26

Presentation, International Literature Today: Akhil Katyal, Zhou Jianing, Eros Atalia, and Mortada Gzar

9/26

Interview, with Christopher Merrill for *The Iowa Review*: Ida Beam Visiting Professor Janine di Giovanni

9/27

Discussion and Brown Bag Lunch: Janine di Giovanni

9/27

Recording, Distance Learning Craft Talk: Janine di Giovanni

9/27

Reading, Janine di Giovanni

9/28

Class Visits, Prof. Daniel Lathrop and Prof. Alyssa Prorok: Janine di Giovanni

9/28

Presentation, IWP Cinematheque: Ida Beam visitor Janine di Giovanni introduces *7 Days in Syria*

9/29

Presentation, Senior College: Ng Virginia Suk-yin and Galit Dahan Carlibach

9/29

Recording, Origins Podcast Series: Shenaz Patel, Vivek Shanbhag, and Alice S. Yousef

9/29

Presentation, “The Human Face of the Refugee Crisis”: Janine di Giovanni

9/29

Class Visit, MFA in Literary Translation Workshop: Stephanos Stephanides

9/30

Reading and discussion, Dep’t of French and Italian: Shenaz Patel

9/30

Panel, Iowa City Public Library: “The Shape of Your Paragraph” with Yusi Avianto Pareanom, Galit Dahan Carlibach, Tetiana Troitskaya, Wasi Ahmed, and Henriikka Tavi

9/30

Presentation, International Translation Workshop: Shibasaki Tomoka and Mariano Tenconi Blanco

9/30

Reading, Shambaugh House Reading Series: Christine Yohannes and Obari Gomba



Ida Beam visitor Janine di Giovanni reads from her new book *7 Days in Syria* on September 27, 2016.

10/2-10/6

Mid-Residency travel period: residents travel to either Seattle or New Orleans

10/3

Class Visit, Bard Early College (New Orleans)

10/4

Reading, Hugo House (Seattle): Tse Hao Guang, Henriikka Tavi, Mortada Gzar, and zp Dala

10/5

Workshop, Hugo House (Seattle): Eros Atalia and Alice S. Yousef

10/5

Class Visit and Reading, UW-Seattle Southeast Asian Center (Seattle): ko ko thett

10/5

Class Visit and Reading, New Orleans Center for Creative Arts: Courtney Sina Meredith, Vladimir Poleganov, Zhou Jianing, Chen Ko Hua, Ukamaka Olisakwe, and Shenaz Patel

10/7

Reading and portrait painting with artist Felix de la Concha: Subodh Sarkar

10/7

Panel, Iowa City Public Library Series: "Writing and Politics" with Ukamaka Olisakwe, Obari Gomba, Carlos Patiño Pereda, Christine Yohannes, Courtney Sina Meredith, Akhil Katyal, and Odeh Bisharat, as part of the Iowa City Book Festival

10/7

Reception, Iowa City Book Festival: Share Wine Lounge

10/7-10/9

Professional Travel: ko ko thett to Northern Illinois Univ. (DeKalb, IL) for reading at International Burma Studies Conference 2016

10/8

Panels, Iowa City Book Festival

"Industrial-strength Literature": Tse Hao Guang, Legodile "Dredd-X" Seganabeng, Vladimir Poleganov, and Eros Atalia

"A Sense of Place" I: Ukamaka Olisakwe, Ng Virginia Suk-yin, and Courtney Sina Meredith

"A Sense of Place" II: Henriikka Tavi, Shenaz Patel, and Amanah Mustafi

"Beyond Realism": Christine Yohannes, Tetiana Troitskaya, and Hensli Rahn Solórzano

"Pics or it Didn't Happen": Zhou Jianing, Ruel Johnson, and Khaled Alkhamissi

"Writing as Recovery": Stephanos Stephanides, Mortada Gzar, zp Dala, and Wasi Ahmed

"Writing with Your Thumbs": Tomoka Shibasaki, and Mara Genschel

"Who Do You Read?": Mariano Tenconi Blanco, Alice S. Yousef, Vivek Shanbhag, and Galit Dahan Carlibach

"Binaries on the Run": Chen Ko Hua

10/8

Reading, UIowa Spanish Creative Writing MFA Alumni: Subodh Sarkar

10/9

Reading, Agudas Achim Congregation (Coralville, IA): Odeh Bisharat and Galit Dahan Carlibach

10/9

Dinner, home of Dr. Oral: Galit Dahan Carlibach, Chen Ko Hua, Ng Virginia Suk-yin, and Carlos Patiño Pereda

10/10

Presentation, International Literature Today: Ruel Johnson, Yusi Avianto Pareanom, Galit Dahan Carlibach, and Odeh Bisharat

10/10

Recording, Origins Podcast Series: Mariano Tenconi Blanco and Stephanos Stephanides

10/10

Class Visit, Prof. Peter Nazareth: Tse Hao Guang

10/10

Dinner, Anonymous IWP Donor: Shenaz Patel, Akhil Katyal, Stephanos Stephanides, and zp Dala

10/11

Reading, Lunch and Learn Event, Dubuque Museum of Art: Obari Gomba, Stephanos Stephanides, and Ng Virginia Suk-yin

10/11

Recording, Origins Podcast Series: Akhil Katyal and Courtney Sina Meredith

10/12

Class Visit, Grinnell College: Hensli Rahn Solórzano and Khaled Alkhamissi

10/12

Class Visit, Iowa City West High School: Obari Gomba

10/12

Interview, *Daily Iowan*: Lee Chae Won and Zhou Jianing

10/12

Presentation, IWP Cinematheque: Mortada Gzar introduces his short films and Shenaz Patel introduces *Lombraz kann*

10/12-10/14

Professional Travel: Shibasaki Tomoka to the University of Oregon

10/13

Presentation, UI Korean Program, King Sejong Institute: Lee Chae Won

10/13

Presentation, Senior College: Tse Hao Guang and Stephanos Stephanides

10/13-10/14

Professional Travel: Mariano Tenconi Blanco to Chicago

10/14

Panel, Iowa City Public Library Series: "The Sound of Your Words, the Line on Your Screen" with Mara Genschel, Christine Yohannes, Chen Ko Hua, Hensli Rahn Solórzano, and Lee Chae Won

10/14

Presentation, International Translation Workshop: Tetiana Troitskaya and Chen Ko Hua

10/14

Reading, Shambaugh House Reading Series: Amanah Mustafi and Wasi Ahmed

10/14-10/16

Professional Travel: Subodh Sarkar to Dallas and Austin, TX

10/15
Visit, Effigy Mounds (IA)

10/16
Visit, Dane Farm Harvest Party

10/16
Reading, Prairie Lights Reading Series: Vladimir Poleganov and Tse Hao Guang

10/16
Reading, Anthology Reading Series: Legodile “Dredd X” Seganabeng and Tetiana Troitskaya

10/17
Visit, with Saadi Simawe (Iraq, IWP 1990): Mortada Gzar

10/17
Presentation, International Literature Today: Christine Yohannes, Lee Chae Won, Vivek Shanbhag, Mariano Tenconi Blanco, Ng Virginia Suk-yin

10/17
Class Visit, Iowa City West High School: Ukamaka Olisakwe

10/17
Recording, Origins Podcast Series: Henriikka Tavi and Tse Hao Guang

10/17-10/18
Professional Travel: ko ko thett to Ohio

10/17
Performance, collaboration with UI Music: Courtney Sina Meredith, Akhil Katyal, Chen Ko Hua with the Lark Quartet

10/18
Lunch, Iowa’s Poet Laureate Mary Swander: Eros Atalia, Stephanos Stephanides, and Henriikka Tavi

10/18
Class Visit, West Liberty High School: Carlos Patiño Pereda, Hensli Rahn Solórzano, Mariano Tenconi Blanco

10/18
Presentation, Faculty Colloquium, UIowa English Department: Subodh Sarkar

10/18
Reading, Japan Foundation: Shibasaki Tomoka

10/18
Reading, Prairie Lights: Christopher Merrill and Marvin Bell

10/19
Panel, African Studies Program: zp dala, Obari Gomba, Ukamaka Olisakwe, Shenaz Patel, Christine Yohannes

10/19
Class Visit, Alonso Avila’s First-year Seminar on hip-hop: Alice S. Yousef

10/19
Class visit, Kirkwood Community College: Carlos Patiño Pereda

10/19
Class visit, Prof. Peter Nazareth: Amanah Mustafi

10/19
Presentation, IWP Cinematheque: Mariano Tenconi Blanco presents *Elementary Training for Actors* and Stephanos Stephanides presents his *Poets in No Man’s Land*

10/20
Presentation, Senior College: Eros Atalia and Tetiana Troitskaya

10/20
Class visit and reading, Kirkwood Community College Cedar Rapids: Obari Gomba, Legodile “Dredd X” Seganabeng, and Galit Dahan Carlbach

10/20
Presentation, Iowa City Foreign Relations weekly lecture series: zp Dala

10/20
Class visit, Prof. Anny Curtius: Shenaz Patel

10/20
Class visit, Des Moines Central Academy: Vladimir Poleganov and Courtney Sina Meredith

10/20
Class visit, Prof. Aron Aji’s Literary Translation Workshop: Zhou Jianing, Tse Hao Guang, Vladimir Poleganov, Yusi Avianto Pareanom, and Mara Genschel

10/20
Reading, UI’s Spanish Creative Writing MFA: Carlos Patiño Pereda, Mariano Tenconi Blanco, and Hensli Rahn

Solórzano

10/20-10/23
Professional Travel: Akhil Katyal to Madison, WI

10/21
Panel, Iowa City Public Library Series: “World Literature Today” with zp Dala, Zhou Jianing, Eros Atalia, Wasi Ahmed, and Shibasaki Tomoka

10/21
Visit, Southeast Junior High School Achievers’ Club: Vladimir Poleganov, Christine Yohannes, and Courtney Sina Meredith

10/21
Presentation, Relax Talk Grow: Obari Gomba and Christine Yohannes

10/21
Presentation, International Translation Workshop: Hensli Rahn Solórzano and Carlos Patiño Pereda

10/21
Reading, Shambaugh House Reading Series: Zhou Jianing and Lee Chae Won

10/21
Performance, collaboration with UI Dance: Stephanos Stephanides, Alice S. Yousef, Shenaz Patel, ko ko thett, Christine Yohannes, Chen Ko Hua, and Courtney Sina Meredith

10/21-10/23
Professional Travel: Subodh Sarkar to Atlanta

10/22
Interview, IWP’s “On the Map” video series: Wasi Ahmed, Khaled Alkamissi, Eros Atalia, Galit Dahan Carlbach, Mortada Gzar, Ruel Johnson, Ukamaka Olisakwe, Yusi Avianto Pareanom, and Hensli Rahn Solórzano

10/22
IWP potluck at Kathleen Maris Paltrineri’s home

10/23
Interview, IWP’s “On the Map” video series: Yaroslava Pulinovich, ko ko thett, and Odeh Bisharat

10/23

Reading, Prairie Lights Reading Series:
Legodile “Dredd X” Seganabeng and Ng
Virginia Suk-yin

10/24

Recording, Origins Podcast Series: zp
Dala and Zhou Jianing

10/24

Presentation, International Literature
Today: Shibasaki Tomoka, Wasi Ahmed,
Hensli Rahn Solórzano, Ukamaka
Olisakwe, and Chen Ko Hua

10/24

Closing reception, U.S. Bank: reading by
Ng Virginia Suk-yin and Eros Atalia

10/25

Recording, Distance Learning Craft Talk:
Mariano Tenconi Blanco

10/25

Recording, Origins Podcast Series:
Courtney Sina Meredith

10/25

Class visit, Sudlow Intermediate School/
Creative Arts Academy: Christine
Yohannes

10/25

Class visit, West Liberty Middle School:
Mariano Tenconi Blanco and Carlos
Patiño Pereda

10/25

Presentation, Iowa City Noon Rotary
Club: Vivek Shanbhag, Courtney Sina
Meredith, and Legodile “Dredd X”
Seganabeng

10/25

Class visit, Prof. Anny Curtius: Shenaz
Patel

10/25

Panel, Partition of India, Prof. Koushiki
Dasgupta: Subodh Sarkar and Vivek
Shanbhag

10/26

Recording, Distance Learning Craft Talk:
Odeh Bisharat

10/26

Presentation, IWP Cinematheque:
Khaled Alkhamissi presents *Citizen*,
Detective, *Thief*

10/27

Presentation, Senior College: Wasi
Ahmed and Khaled Alkhamissi

10/27

Visit, Northwest Junior High School
Achievers’ Club: Ukamaka Olisakwe,
Hensli Rahn Solórzano, and Alice S.
Yousef

10/27

Recording, Distance Learning Craft Talk:
Stephanos Stephanides and ko ko thett

10/27

Dinner and reading, Oaknoll Retirement
Community: Henriikka Tavi, Obari
Gomba, and Stephanos Stephanides

10/28

Panel, Iowa City Public Library Series:
“Images of America: What We Saw”

10/28

Recording, Distance Learning Craft Talk:
Hensli Rahn Solórzano

10/28

Presentation, International Translation
Workshop: Yusi Avianto Pareanom and
Henriikka Tavi

10/28

Reading, Shambaugh House Reading
Series: Galit Dahan Carlbach and zp
dala

10/30

Reading, Prairie Lights Reading
Series: Mara Genschel and Stephanos
Stephanides

10/30

Farwell Reception, Iowa Memorial
Union River Terrace

10/31

Presentation, International Literature
Today: Amanah Mustafi, Legodile
“Dredd X” Seganabeng, Mara Genschel,
and Tetiana Troitskaya

10/31-11/1

Reading, Pittsburgh City of Asylum
(PA): Carlos Patiño Pereda and Hensli
Rahn Solórzano

10/31-11/1

Theater Festival, Portland (ME):
Yaroslava Pulinovich, Obari Gomba,
and Mariano Tenconi Blanco attend
performances of excerpts of their plays at
“From Away”

11/1

Recording, Distance Learning Craft Talk:
Legodile “Dredd X” Seganabeng and
Courtney Sina Meredith

*Images of America: What We
Saw* brought a full crowd to the
Iowa City Public Library. This
annual panel offers residents the
opportunity to reflect on their time
and observations in the U.S.



11/2-11/7

End-of-Residency travel: residents visit Washington, D.C. and New York City

11/3

US Department of State, Bunche Library Speaker Series (D.C.): Akhil Katyal, Shenaz Patel, Vladimir Poleganov

11/3

Library of Congress, IWP Spotlight Event (D.C.): Ukamaka Olsakwe, Khaled Alkhamissi, Yaroslava Pulinovich, Zhou Jianing

11/3

High School Class Visits, PEN/Faulkner Writers-in-the-Schools (D.C.): Odeh Bisharat, Zhou Jianing, and Courtney Sina Meredith

11/4

Visit and recording, Hispanic Reading Room, Library of Congress (D.C.): Hensli Rahn Solórzano, Carlos Patiño Pereda, and Mariano Tenconi Blanco

11/4

Reading, Library of Congress (D.C.): Shenaz Patel

11/4

Workshop, Split This Rock (D.C.): Tse Hao Guang

11/5

Reading, Poets House (NYC): Subodh Sarkhar

11/7

Theater Workshop, Red Rogers Dance Studio (NYC): Yaroslava Pulinovich and Mariano Tenconi Blanco

11/7

Reading, Poets House (NYC): Akhil Katyal, ko ko thett, Chen Ko Hua, Henriikka Tavi, and Alice S. Yousef

11/8-12/12

Follow-on residency, Pittsburgh City of Asylum (PA): Shenaz Patel and Ukamaka Olsakwe

11/14

Class Visit, Prof. Magali Compan, Univ. of William and Mary (Williamsburg, Virginia): Shenaz Patel

11/15

Public conference, Univ. of William and Mary (Williamsburg, Virginia): Shenaz Patel

11/28

Class Visit, Prof. Françoise Lionnet, Harvard University (Boston, MA): Shenaz Patel

12/4

Reading, Alphabet City (Pittsburg): Shenaz Patel with Rick Parker and Li Daiguo

12/9

Reading, Alphabet City (Pittsburg): Ukamaka Olsakwe with Marc Nieson

12/9

Conference, Penn State University (State College, PA): Shenaz Patel

11/9-11/30

Follow-on residency, Murphy Writing School, Stockton University (Galloway, NJ): Akhil Katyal

11/12

Reading, Chapterhouse coffee shop (Philadelphia, PA)

11/14

Reading, Stockton University, Visiting Writers Series

11/16

Presentation, Stockton University: "Shahid, Sexuality, Silence"

11/21

Individual conferences, seven Stockton poetry students

11/8-11/30

Follow-on residency, The Island Institute (Sitka, AK): Courtney Sina Meredith

11/21

Meeting, Island Institute

11/22

Reading, Island Institute

11/23

Workshop, Island Institute

11/27

Meeting, Sitkans for Standing Rock

11/8-11/20

Follow-on residency, Ledig House, OMI International Arts Center: Vivek Shanbhag



(Left to Right) Vladimir Poleganov, Shenaz Patel, and Akhil Katyal present at the Bunche Library in Washington D.C. on November 3, 2016.

HARVEST



*There is no perfect home
Except maybe
Where you are warm
and loved
Where your mother smiles
and your dreams are easy*

*But when your world
comes crashing in
around you*

*Or your writer's dreams
subject you to the whims
of those in power*

Come to us

*Come to eastern Iowa
To the rolling hills
Of friendship*

*To share the harvest
And harvest your dreams
And know
This is your home too.*

Dedicated to John and Allie Dane, Peter and Mary Nazareth, Christopher Merrill
and to all the brave souls who write because they must.

Dale G. Haake, October 2016

BETWEEN THE LINES: YOUTH WRITING PROGRAM

The summer of 2016 included two sessions of Between the Lines, a creative writing and cultural exchange program for students aged 16-19. The first session brought together 32 students and three chaperones from Russia, Arabic-speaking countries, and the U.S. A special second Silk Routes session united 20 students and two chaperones from India, Pakistan, Sri Lanka, Bangladesh, Kyrgyzstan, Nepal, Maldives, and the U.S.

Members of BTL communities were eager from the moment they arrived in Iowa City. Within a few days they were exchanging creative work, teaching one another different languages, and sharing stories from home. They spent free time together, in the rooms and corridors of Currier Hall, around the table at Shambaugh House, or exploring Iowa City. By the final days, participants had grown close enough to consider one another family. They remain in touch, some of them having already visited one another, all of them still sharing creative work and stories of their lives.

During the BTL sessions, days begin at Shambaugh House, and then move into the classroom where

students study world literature. Afternoons are spent in creative writing workshops, wherein students study elements of craft, and the production and critique of their own work.

BTL Russia/Arabic featured a translation workshop with Genevieve Guzman, a bookmaking session at the University of Iowa's Center for the Book, a Text & Context discussion led by IWP's Christopher Merrill and Nataša Ďurovičová, an Eid al-Fitr celebration at the Islamic Center of Cedar Rapids, a youth open mic night with other young writers, and a trip to the National Mississippi River Museum and Aquarium in Dubuque, IA.. BTL Silk Routes included many similar opportunities, as well as a slam poetry workshop with BTL alum Karlyn Boens, a two-session translation project with Aron Aji, the director of the University of Iowa's MFA in Literary Translation, and a day trip to Lake Macbride. Participants in both sessions collaborated to produce an anthology, which was printed and distributed on the final nights in Iowa City.



Between the Lines is devoted to establishing lasting community rooted in literature and creativity. When young people create and learn together, they open lines of dialogue and discourse. When they live, eat and socialize together, they become bonded as human beings. Something truly special happens when these communal and educational practices are conducted within a forum designed to address cultural divisions: instead of retreating into their own bastions, students embrace the ground-breaking possibilities of engagement with one another, and with their better selves.



BTL WORLD PARTICIPANTS

BTL Russia/Arabic

International

Aya Albsoul (Jordan)
Mohammed Al-Hajjaj (Iraq)
Nada Ali (Egypt)
Islam Ben Abdelaziz (Tunisia)
Lujain Alsaibai (Bahrain)
Imane Bouhaichana (Morocco)
Mohammad El-Kurd (Palestinian Territories)
Aziza El Haj Sleiman (Lebanon)
Amani Hammami (Algeria)
Omar Khattala (Morocco)
Anastasiia Bessonova (Russia)
Daria Fedoseeva (Russia)
Yulia Gaeva (Russia)
Mariia Galkina (Russia)
Ekaterina Karnaukhova (Russia)
Anastasiia Komarova (Russia)
Vitalii Kuznetsov (Russia)
Georgii Martirosian (Russia)
Artem Shestopalov (Russia)
Anastasiia Zhigalova (Russia)

United States

Isaac Ball (Utah)
Camille Caldera (Maryland)
Vishwa Chitnis (California)
Emily Clarke (California)
Siri Gannholm (Washington)
Ellen Huggins (Colorado)
Jennifer Marer (California)
Kyra Matsuda (Hawaii)
Caitlin McCormick (Arizona)
Ian Powell-Palm (Montana)
Lily Sickles (New Jersey)
Grace Walters (Illinois)
Chaperones
Sirine Jaafar (Lebanon)
Aamena Zayed (Egypt)
Tatiana Gurevich (Russia)

Chaperones

Sirine Jaafar (Lebanon)
Aamena Zayed (Egypt)
Tatiana Gurevich (Russia)

Instructors

Karim Alrawi (Egypt and Canada)
Alisa Ganieva (Russia)
Dora Malech (United States)

BTL Silk Routes

International

Amsel Bilal (Pakistan)
Ahmad Ibrahim (Pakistan)
Mohammed Irfan (Bangladesh)
Ngawang Lachungpa (India)
Imthishal Mohamed (Sri Lanka)
Satyendra Nair (India)
Zainab Nasim (Pakistan)
Azamat Omuraliev (Kyrgyzstan)
Chiran Pandey (Nepal)
Jigyasa Subedi (Nepal)
Sabina Umurzakova (Kyrgyzstan)
Ziqra Zarook (Sri Lanka)

United States

Claire Adler (Utah)
Olivia Alger (Illinois)
Sam Anthony (Iowa)
Melanie Herrmann (Arizona)
Allison Huang (New Jersey)
Anna Lance (Alaska)
Maya Meadows-Claussen (Iowa)
Grace Morse (Louisiana)

Chaperones

Zhamby Dzhusubalieva (Kyrgyzstan)
Kandala Singh (India)

Instructors

Ameena Hussein (Sri Lanka)
Mary Hickman (United States)



LINES & SPACES

In 2016, the IWP Lines & Spaces program took American writers across the globe visiting 9 cities in 4 countries from Asia to South America.

All told over 2000 people met in-person with American artists to participate in workshops, panel discussions, film screenings, and readings. Using the power of the pen, Lines & Spaces participants helped LGBTQI youth in Cape Town, South Africa sharpen their writing skills.

In Chennai, Indian film students learned tricks for dialogue development and scene direction from an American documentary filmmaker.

On an island in the Galapagos, community members heard about literary activism as a means to protect precious natural resources.

In Jordan, writers visited Yarmouk University near the city of Irbid, 15 miles from the Syrian border, and held student-

led discussions about powerful cultural questions, grounded in creative writing practices. Along the way, the delegations learned how rich and vast the literary landscapes are in each host country, sharing the stage with local authors for readings in Kimberley, South Africa, Chennai and Mumbai, India, and the Galapagos.



SOUTH AFRICA

Katori Hall (playwright, performer)
Kia Corthron (novelist, playwright)
Lauren Haldeman (poet)
Namoi Jackson (novelist)
Christopher Merrill (poet, nonfiction writer)



FEBRUARY

2016

INDIA

Lincoln Paine (historian, nonfiction writer, editor)
Sandra Alcosser (poet)
Sandra Luckow (writer, producer, filmmaker)
Christopher Merrill (poetry, nonfiction)



MARCH

2016

ECUADOR

Colin Channer (novelist, poet)
Curtis Bauer (poet, publisher, editor)
Ana Castillo (poet, novelist, short story writer, essayist, editor, playwright, translator)
ZZ Packer (novelist, short story writer)
Sandra Luckow (writer, producer, filmmaker)
Christopher Merrill (poet, nonfiction writer)



DECEMBER

2016

JORDAN

Cate Dicharry (novelist)
Kathryn Miles (nonfiction writer, essayist)
Tom Sleight (poet, essayist, journalist)
Brian Turner (poet, memoirist)
Christopher Merrill (poet, nonfiction writer)



DECEMBER

2016

DISTANCE LEARNING



The Distance Learning Program provides opportunities for international cultural exchange through the creation and delivery of online courses, exchanges, and events. In 2016, the DL Program offered three MOOCs (Massive Open Online Courses) and one outreach course, bringing together roughly 12,000 online learners for the formation of new global communities.

PROGRAMMING LIST

Spring 2016:

#Flashwrite Teen Poetry MOOC

#Flashwrite Teen Poetry Workshop

Summer 2016:

Whitman's Civil War: Writing and Imaging Loss, Death, and Disaster

Every Grain of Light: Writing Poetry in Afghanistan 2016

Fall 2016:

How Writers Write Fiction 2016: Storied Women

“

*THIS HAS BEEN AN
INCREDIBLE EXPERIENCE.
IT HAS OPENED THE WORLD
OF WRITING AND TEACHING
WRITING AND MADE IT SO
MUCH MORE ACCESSIBLE TO
PEOPLE ACROSS DISTANCE,
RACE, GEOGRAPHY, CLASS
AND FINANCIAL REALITIES.*

—

MASSIVE OPEN ONLINE COURSES (MOOC)

The DL Program opened its third year of MOOC programming with the **#Flashwrite Teen Poetry MOOC**, which offered an introductory study and practice of poetry writing exclusively to students 13-19 years of age. The MOOC invited participants to engage with weekly prerecorded video classes, readings, and writing assignments; ongoing live instruction; and ongoing community feedback. Creating a MOOC opportunity for teenage writers necessitated a limited roster size, but the participants' commitment and enthusiasm produced a vibrant course community.

The **#Flashwrite Teen Poetry MOOC** was taught by Daniel Khalastchi, who is Director of the Frank N. Magid Center for Undergraduate Writing, co-founder and managing editor of Rescue Press, and author of the poetry collections *Manoleria* and *Tradition*. Live instruction was carried out in the MOOC discussion forum by teaching moderators Micah Bateman, Heather Knox, Sara Martin, Elyse Mele, Anna Morrison, Margaret Reges, Grant Souders, and Justin Wymer. To scaffold a supportive and productive learning experience, Lesley Ann Wheeler served as chief community leader, supported by community leaders Andrew Axel, Davis Knittle, and Danielle



Wheeler. All teaching moderators and community leaders were graduates of the Iowa Writers' Workshop with experience teaching on-campus undergraduate courses at the University of Iowa; some also offered experience teaching teen writers at the Iowa Young Writers' Studio and/or the Iowa Youth Writing Project. Three alumni of the IWP's Between the Lines program and three University of Iowa undergraduate students served as mentors to the teen participants, leading informational and anecdotal discussions of the University of Iowa experience and the American college application process. These mentors were 2015 Between the Lines alumnae Reem Badr and Karlyn Boens, 2011 Between the Lines alumna Roua Seghaier, and University of Iowa students Jacqueline Beldin, David Freeman, and Kai Kiser.

Thanks to a partnership with the Department of English and the Division of Continuing Education, the DL Program was able to offer MOOC participants an opportunity to earn a University of Iowa credit. Students who achieved satisfactory completion of the MOOC and wished to earn early college credit were invited to register for a four-week online workshop course, the **#Flashwrite Teen Poetry Workshop**. Fourteen students elected to take the workshop course, which was taught by #Flashwrite Teen Poetry MOOC teaching moderator Lesley Ann Wheeler, and for which the University of Iowa charged a one-credit tuition fee. The DL Program is delighted to note that all 14 students' performance merited the award of one University of Iowa credit.

To introduce the DL Program's second MOOC of 2016, we look back to Fall 2015, when the IWP launched a new iteration of the 2013 WhitmanWeb "Song of Myself" project: "Whitman and the Civil War." Created and produced over 36 weeks, this project presented a selection of Whitman's Civil War writings each week, accompanied by commentary authored by Ed Folsom, Roy J. Carver Professor of English, and Christopher Merrill, poet, translator, professor of English, and IWP Director. In Summer 2016, at the conclusion of the series, the DL Program launched the new MOOC **Whitman's Civil War: Writing and Imaging Loss, Death, and Disaster**.

For this MOOC, Folsom and Merrill recorded a series of video classes, in which they carried out an explanatory analysis of Whitman's writings and activism during the American Civil War. MOOC participants were invited to read Whitman's creative and documentary work on the WhitmanWeb, contextualized by Folsom and Merrill's commentaries, and to consider how they might turn creative and documentary lenses on past and present tragedies around the world. A team of teaching moderators brought a diversity of subject expertise to the course in order to support weekly experimentation with poetry, prose, photography, and visual art, and videography. As participants submitted these weekly assignments for community feedback, they created the IWP's first multimedia MOOC galleries. Live and asynchronous instruction discussion was led by teaching moderators Blake Bronson-Bartlett, Fatima Espiritu, Jake Fournier, Haley Larson, Ethan Madore, Kristina Martin, and Timothy Orme. Larson and Madore also served as community managers.

"I found the class as well researched and presented as any graduate course I have taken. The knowledge of the professors and the teaching assistants was outstanding—they were articulate, brought the subject matter from the time it was written into our current lives, and brought incredible insights on Walt Whitman and his writings. This course changed the context of my life. Thank you."

The DL Program's final MOOC of the year, **How Writers Write Fiction 2016: Storied Women**, expanded on the success of the IWP's previous fiction writing MOOCs, **How Writers Write Fiction 2015** and **How Writers Write Fiction 2014**. This year's iteration welcomed all aspiring and experienced writers into a MOOC centered on the voices of female authors and female characters. Class videos, readings, assignments, and discussions encouraged users to engage deeply with the creation of female characters, and to consider the literary effects of centering a narrative on a female voice.

The class videos were composed of craft talks given by the following contributing authors: Galit Dahan Carlbach, Cate Dicharry, zp Dala, Angela Flournoy, Alisa Ganieva, Amy Hassinger, Naomi Jackson, Margot Livesey, Rebecca Makkai, Ukamaka Olisakwe, Shenaz Patel, and Suzanne Scanlon. Carlbach, Dala, Olisakwe, and Patel were 2016 Fall Residents; Ganieva was a 2016 Between the Lines instructor. The class videos were introduced and contextualized by IWP Director Merrill and by Margot Livesey, Professor at the Iowa Writers' Workshop and author of eight novels, including *Eva Moves the Furniture*, *The Flight of Gemma Hardy*, and most recently *Mercury*. A team of teaching moderators led live and asynchronous community discussions of the video classes, readings, and writing assignments. The moderators, each of whom brought significant teaching and publication experience to the MOOC, were Alexia Arthurs, Monica Bergers, Lakiesha Carr, Bruce Elgin, Christa Fraser, Hannah H. Kim, Fatima Mirza, Derek Nnuro, and Cat Rambo. All nine moderators were graduates of MFA programs, six of the Iowa Writers' Workshop. Drawing on their experience of our previous **How Writers Write Fiction 2014/2015** MOOCs, Elgin, Fraser, and Kim also served as community managers.

OUTREACH COURSES

In 2016, the DL Program provided an outreach course to Afghan students of roughly high school and university ages. The course, **Every Grain of Light: Writing Poetry in Afghanistan 2016**, brought together young writers in Kabul, Jalalabad, and Mazar-i-Sharif to study poetic forms and explore the process of writing poetry. The course was taught online by Justin Wymer, a teacher of English and literature in Palencia, Spain, and a graduate of the Iowa Writers' Workshop. The course title, *Every Grain of Light*, was adapted from Joanna Klink's poem "Half Omen Half Hope," which the students studied during the course.

Participating students gathered in the Lincoln Learning Centers (LLC) in their respective cities once per week for a two-hour class session, taught by the course instructor via live video conference held on the Zoom platform. Three course facilitators ensured the course's successful

delivery by encouraging student participation, assisting with students' questions, organizing the distribution of readings and writing assignments, and maintaining access to the videoconference space. These facilitators were Abdul Latif Mal, in Jalalabad; Farkhonda Rajabe, in Mazar-i-Sharif; and Kawa Sahab, in Kabul. In each class, students watched informal lectures on a different poetic craft element, read and discussed published poems, wrote their own poems, and shared their work with one another. Three major poem assignments culminated in a revised and polished portfolio at the end of the course. Throughout the course, the students demonstrated enthusiasm, commitment, and an exceptional seriousness of purpose. During the concluding live video class, a recognition ceremony was held, during which certificates of completion were awarded to the students.



Every Grain of Light: Writing Poetry in Afghanistan 2016

"THE WRITERS HAVE BEEN KIND TO CONTRIBUTE POEMS, STORIES, ESSAYS, DRAWINGS, LETTERS, PHOTOS, AND MORE TO MARK OUR FOOTPRINTS IN THE CITY OF HAWK-EYES." -OBARI GOMBA, NIGERIA



A PORTRAIT OF MARY NAZARETH BY MORTADA GZAR, IWP 2016

IWP ANTHOLOGY 2016

A Piece of Daily Life



PUBLICATIONS

The International Writing Program publishes original work in a range of formats: hardbound literary, digital literary, and audio-visual.

IWP's publications for the year 2016 included a special issue of [91st Meridian](#) on South Asian writing, featuring translations of poetry and prose from seven Indian languages, alongside an overview of the publishing situation of India. In the program's 91st Meridian Books series appeared [Dells and Hollows](#), a bilingual collection of poems self-translated from Slovenian into English by the Ljubljana-based poet [Marjan Strojan](#) (IWP '05). And

under the energetic editorship of the participant from Nigeria, Obari Gomba, the 2016 Fall Residency cohort also assembled an e-anthology of their personal work, accessible via the [IWP Collections](#) page.

In the realm of audiovisual and digital media, the year also saw the completion of the regular interview series [On the Map](#), featuring 11 writers from the 2016 Fall Residency, and of the feature-length [Legend in My Heart](#), filmmaker Kaitlyn Busbee's award-winning document of IWP's 2014 trip to China to create artwork alongside students with disabilities. Finally, after a lengthy test period, the

[IWP Timeline map](#), a tool that allows searching IWP's 1500+ alumni by a variety of different parameters, went live in late fall of 2016 on the front page of the IWP website.

“

THIS PROJECT
IS A VICTORY
FOR EVERY WRITER
THAT HAS CONTRIBUTED
TO ITS SUCCESS.
-OBARI GOMBA, NIGERIA

”

PROGRAM SUPPORT



The IWP can only continue its activities thanks to the ongoing support of the University of Iowa, as well as federal, state, community, and individual funding sources. We would like to acknowledge our profound debt to the institutions, entities, and individuals listed below.

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U.S. Department of State's Bureau of South and Central Asian Affairs

The United States Diplomatic Missions and their Public Affairs and Cultural Affairs Officers in: Afghanistan, Algeria, Armenia, Bahrain, Brazil, Cambodia, Canada, China, Colombia, Cuba, Egypt, Finland, India, Iraq, Ireland, Israel, Lebanon, Mexico, Morocco, Nigeria, Oman, Pakistan, Philippines, Russia, Saudi Arabia, South Africa, Sri Lanka, Sudan, Sweden, Togo, Tunisia, Turkey, Ukraine, Uzbekistan, and Venezuela

U.S. Senator Joni Ernst and her staff

U.S. Senator Charles E. Grassley and his staff

U.S. Congressman David Loebsack and his staff

U.S. National Commission for UNESCO: Culture, Communications and Information Officer Allison Wright

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Director Jo Butterfield, CIVIC Board President Patrick Bourgeacq, ICFRC Executive Director Ed Zastrow, Program Coordinator Keelie Johnson, Tom Baldridge, Jeanne Cadoret, Newman Abuissa, and administrative staff

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Department of Asian and Slavic Languages and Literatures: Professors Philip Lutgendorf, Kendall Heitzman and Newell Ann Van Auken

Department of English: DEOs Claire Sponsler and Jon Wilcox; Professors Ed Folsom, Robyn Schiff, Loren Glass, Harilaos Stecopoulos, Peter Nazareth, and administrative staff

Department of French, Italian, and Arabic: DEO Cinzia Blum; Professors Anny Curtius and Michel Laronde

Department of Spanish and Portuguese: DEO Mercedes Nino-Murcia; Professor Luis Muñoz; Director of MFA

Creative Writing Ana Merino

Division of Performing Arts: Department of Theatre Arts DEO Alan MacVey, Assistant Professor Eric Forsythe, faculty, and staff; Department of Dance DEO George de la Peña and staff

Division of World Languages, Literatures, and Cultures: DEO Russell Ganim

Fleet Services: John Knoll, Deb Lorenz, and staff

Frank N. Magid Undergraduate Writing Center: Associate Director, Undergraduate Certificate in Writing Program Daniel Khalastchi, Administrative Services Coordinator Alli Rockwell

Honors at Iowa: Director Art Spisak

Information Technology Services: Senior Director of Instructional Services Maggie Jesse, Computer Consultant Bob Irwin, and IT Manager Annette Beck

International Programs: Associate Provost and Dean Downing Thomas, Director of Strategic Communications Joan Kjaer, Event and Programs Specialist Heidi Vekemans

International Students and Scholars Services: Director Lee Seedorff, Assistant Director Michael Bortscheller, International Services Assistant Taivna Mills, and staff

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The Iowa Review: Editor Harilaos Stecopoulos and Managing Editor Lynne Nugent

Iowa Summer Writing Festival: Director Amy Margolis, Caryl Pagel, and Jeanne Stokes

Iowa Writers' Workshop: Director Lan Samantha Chang, Connie Brothers, faculty, and administrative staff

Iowa Young Writers' Studio: Director Stephen Lovely

The Iowa Youth Writing Project: Director Mallory Hellman and Interim-Director Lisa K. Roberts

IWP Interns: Andrea Chan, Alyssa Cokinis, Lila Cutter, Alison Edwards, Jeffrey Lauber, Charles Truong, Natalie Vicchio

ICRU Fellows: See Tsun Joey Ho, Claire Jacobson

King Sejong Institute: Director Sang-Seok Yoon and staff

Nonfiction Writing Program: Director Bonnie Sunstein, faculty, and administrative staff

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Risk Management, Insurance, and Loss Prevention: Becky Schnaffer and Kathryn Kurth

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Student Legal Services: Supervising Attorney Christopher Malloy

University College: Angie Lamb

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ADDITIONAL PROGRAM SUPPORT, USA

Aron Aji and Joyce Janca-Aji
The Anthology Reading Series: Joseph Cassara and Jenna Sauers
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Autumn Hill Books: Publisher Russell Valentino
Bao Sixuan Kelli
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Baskerville Press (LA): Kathryn Wollan, Tyler Harwood, Miriam Stassi, and Jeffrey B. Goodman
Professor Emerita Sandra Barkan
Mrs. Anna and Mr. Jim Barker
Filmmaker Kaitlyn Busbee
Professor Mary Campbell
Chu Yunxia
Dr. and Mrs. Jordan and Jana Cohen
Company E Dance Company
Mr. John Dane and family
Janine di Giovanni
Assistant Professor Paul Dilley
Robbie Egginton
Mr. Paul Durrenberger & Ms. Suzan Erem
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Susan Harris, *Words Without Borders*
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Iowa City UNESCO City of Literature: Executive Director John Kenyon, Advisory Board, and staff
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Liz Lerman
Drs. Victoria and Ramon Lim
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Mr. Tim McCoy
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After several years of hosting an IWP writer in their guest house, John and Virginia Stamler made things official in 2016 with a festive dedication ceremony of the Writers Rest Cottage.

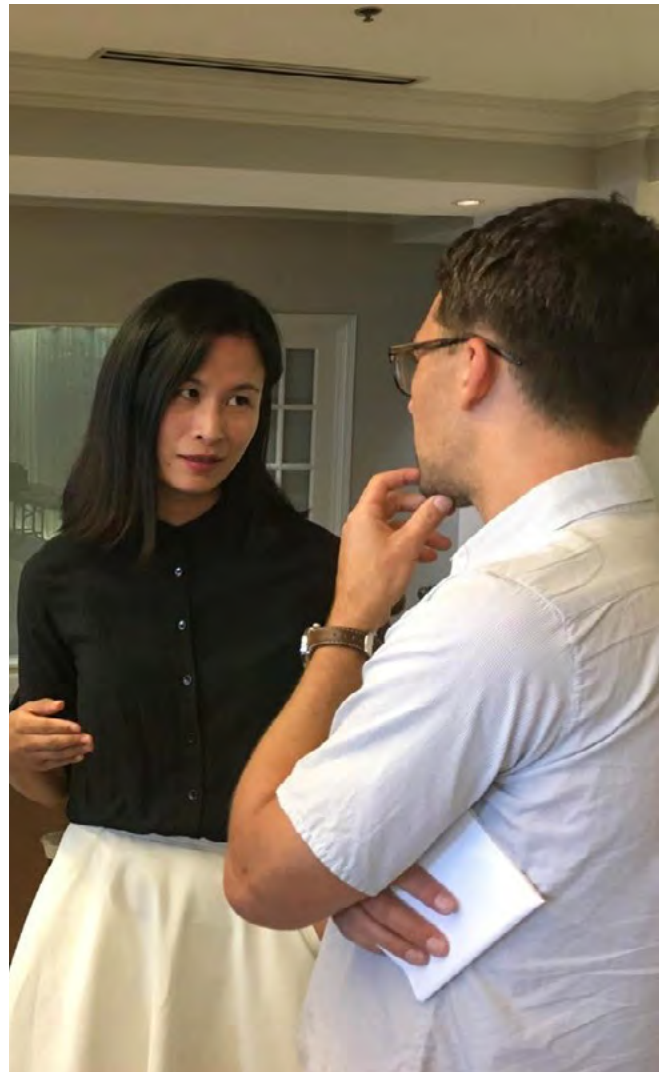
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University of California-Berkeley (CA)
Cornell College (IA)
Drake University (IA)
Grinnell College (IA)
Iowa State University (IA)
Kirkwood Community College (IA)
Roosevelt University (IL)
Trinity University (TX)
University of Chicago (IL)
University of Jordan (Jordan)
University of Massachusetts-Amherst (MA)
University of Texas-Austin (TX)
University of Washington-Seattle (WA)
University of Wisconsin-Madison (WI)



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Island Institute (AK)
Lemme Elementary (IA)
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Ragdale Foundation (IL)
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Sarajevo Writers' Workshop (Bosnia and Herzegovina)
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Southeast Junior High (IA)
Split This Rock D.C. Youth Slam (D.C.)
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Cole Swensen, poet, Professor of English, Brown University, USA
Downing Thomas, Professor of French, University of Iowa, USA
Etienne Van Heerden, fiction writer, poet, journalist, South Africa
Eliot Weinberger, translator and essayist, USA

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